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singularly neglects to employ the conception when he proceeds to the consideration of special problems. Thus it would not be unfair to regard his book as a companion volume to Zeller's history, supplementing and correcting it in details, but containing little or nothing new that is of fundamental importance. This is the more to be regretted because Dr. Gilbert displays a knowledge of the sources rarely met with. His book will certainly supply other scholars with data on which to work and the conservative temper of our author will render his guidance relatively safe if not as stimulating as it otherwise might have been.

The typography is fairly correct, as one might expect from the publisher; though I have noted some hundreds of errors, few of which will disturb the reader.

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*Geschichte der Autobiographie.* By GEORG MISCH. Ester Band. Das Altertum. Leipzig and Berlin: Teubner, 1907. Pp. vii+472. M. 8.

This is the first volume of a formidable History of Autobiography. The second volume is to carry the theme into the seventeenth century; the third, to the present day.

*Persönlichkeitsbewusstsein* is a gift of Greece to European culture. The interest of the individual Hellene in himself, in his many-sided relations to the world of men and gods and things, is a distinctive trait in all his varied literary forms; and yet, strange to say, he neglected almost entirely, until comparatively late, the most suitable medium for its fullest expression, formal autobiography. This, the author thinks, is no accident. It is due to a limitation of the Greek genius. In his striving for perfection the plastic Greek emphasized the importance of the ideal type rather than the significance of the struggle with imperfection which leads to the full and complete man. Hence, the absence of *journaux de la vie intime* in classical antiquity.

The nearest approach to formal autobiography in what the author calls the Hellenic and Attic periods of literature is found in the oratorical *apologia pro vita sua* exemplified in Demosthenes' *On the Crown* and better still in Isocrates' *Exchange of Properties*. In these the purpose is not so much that of self-portraiture as of self-justification through a "monument more enduring than bronze."

In fact autobiography was hampered more or less throughout antiquity by this rhetorical form, and never attained the dignity of other literature. The motive was "enkomiastisch nicht historisch," and the result suffered in truthfulness because when a man writes about himself,

as Cicero complains, modesty prevents him from giving due emphasis to his virtues and vanity, from being frank about his faults.

A new impulse was given to self-analysis in the Hellenistic period. The solidarity of the city-state was broken up and with the consequent relaxing of the ties that bound the individual to the political organism, his interest turned more and more upon himself. This was accentuated by philosophy. The stoic faith carried Socrates' interpretation of *γνωθι σεαυτόν* to its logical conclusion by insisting that freedom of the soul comes only through a knowledge of its powers and limitations, and that only through self-examination could a man attain to the divine. The characteristic product of these influences is the book of meditations which Marcus Aurelius addressed to himself.

But we do not yet have autobiography in the proper sense. The motive of self-justification and the desire for good fame remain too strong. It is only with the Christian glorification of the divine through the abasement of the human, the confession of weakness as a means of grace, that self-biography assumes a frank attitude toward human experience. "If I needs must glory," said Saint Paul, "I will glory in the things which concern mine infirmities." This new religious ideal entering the ancient world inspired a great number of mystic meditations of which the most significant and typical are the lyrics of Gregory Nazianzen and the *Confessions* of Saint Augustine.

This will indicate in outline the attempt of the author to unify his material. The book deals also with examples of self-portrayal and self-expression not of a formal autobiographical character, but is by no means an exhaustive treatment of the subject. The discussion of individual authors is clear and readable, but a superabundance of ponderous psychological and philosophical generalization produces an effect, as a French reviewer feelingly remarks, *terriblement germanique*.

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*Anthropology and the Classics.* Six Lectures delivered before the University of Oxford by ARTHUR J. EVANS, ANDREW LANG, GILBERT MURRAY, F. B. JEVONS, J. L. MYRES, and W. WARDE FOWLER. Edited by R. R. MARETT. Oxford: Clarendon Press, 1908. Pp. 191. \$2.00.

Six experts would be needed to review critically this volume of lectures by six masters. Mr. Arthur Evans prefaces his forthcoming book *Scripta Minoa* by discoursing with great wealth of illustration on "the European diffusion of pictography and its bearings on the origin of Script." He does not go so far as does M. Piette who discerns actual